

## Science Gives Us a New Explanation of Dreams

**Prof. Freud's Theory That All Dreams Have a Meaning and Can Be Definitely Interpreted and Understood—We Dream in Symbols Like the Cartoonists;**

**Learn the Symbols and the Dream Is Plain**

FROM the earliest times mankind has been concerned about his dreams. Kings and potentates of old attached the utmost importance to their dreams, and many of the most highly honored and highly paid personages of the realm were the royal interpreters of dreams.

Modern science has concerned itself with the phenomena of dream-land, and the new theories about dreams put forward by Dr. Freud, the great German authority, have attracted wide attention. According to the Freud theory, the dreamer and the cartoonist of the daily newspapers are both doing things on much the same plan, since the thoughts of each are represented by symbols. The political opponent becomes an animal; the volley of rifle bullets the personification of death sweeping the ground; the nation is represented as a bird, as Red Riding Hood, as Mars, etc.

precise by Dr. Freud and his followers, who assert in addition that the dream always symbolizes some unfulfilled wish. Thus Joseph's brethren in their day saw in that symbolized obsequence to their brother an unfulfilled wish of Joseph's, and they took action accordingly.

Many excellent cartoons are almost impenetrable puzzles without the lettering and labels which the artists put on them to interpret their symbols. This is precisely the case in many of our dreams, according to the Freud theory. Dr. Freud has worked out a list of interpretations of the various symbols which are so common in dreams, such, for instance, as the snake.

On this page are reproduced a selection of cartoons, most of which are as unintelligible to the average reader as is his dream. But when the artist's symbols are labelled, the cartoon becomes perfectly intelligible, as does the dreamer's dream when the interpretations of modern



This Cartoon of a German Publication Entitled "Achilles' Heel" is Easier to Understand. Anybody Familiar with the Old Mythological Legend of the One Vulnerable Spot in Achilles Would Understand the Idea of the German Cartoon—That if Great Britain Could Be Attacked in Egypt I. Would Be a Mortal Blow in Her One Vulnerable Spot.

In ancient times the royal interpreter of dreams understood this well, and it was his task to translate the symbols into terms which could be understood. When Joseph of old dreamed that the sun and the moon and the eleven stars made obeisance to him, his family understood that these symbols represented his parents and brethren; just as we know that the figure of "Uncle Sam" in a cartoon means the American public.

The ancient method of interpreting dreams has been made more

science explain the symbols of the dream.

Dr. H. W. Frink, of New York, instructor in clinical neurology in Cornell Medical College, in a recent article on dreams in The Interstate Medical Journal explains the point of view as follows:

Never in this world do we get everything we want. Reality always falls far short of being quite satisfactory. Even under the best circumstances we have a great many wishes that are unfulfilled and must indefinitely remain so.



**Red Riding Hood.**

In This Cartoon We Have Left Out Three Lettered Guide Lines of the Artist. Without These Three Explanations of What is Symbolized in the Picture, It Would Be Difficult to Be Certain of the Idea in the Artist's Mind. But When You Put in the Space Marked (A) the Words "United States," and Mark the Basket in the Space (B) with the Word "Exports," and on the Back of the Wolf in the Space (C) Put in the Words "Allies Naval Policy," Then the Meaning of the Cartoon Becomes Plain, Because We Have the True Interpretation of the Symbols of the Artist. According to Dr. Frink, Our Dreams Come to Us in Symbols of This Nature Without the Guide Words of Interpretation.

It is fortunate, then, that we do not have to depend wholly upon reality to satisfy our longings.

Imagination comes to our aid and gives us what reality withholds. In our day-dreams we see ourselves achieving the impossible, conquering the unconquerable, attaining the unattainable. The poor man is rich, the blind man sees, and the rejected lover basks in the smiles of his innamorata. In short, there is no wish so absurd, no longing so unreasonable, that imagination is unable to fulfill it.

The tendency to satisfy with pictures of the imagination the desires that reality leaves ungratified—a tendency that plays an enormous role in the daily life even of the most prosaic—does not become inoperative as soon as we fall asleep. Cravings and wishes persist from the day and, if intense enough, serve to disturb our slumber. Then in our sleep, just as in our waking moments, we call imagination to our aid and attempt to

still and satisfy these longings by means of fantasy, so that upon awaking we say that we have dreamed.

In short, the night-dream and the day-dream are wholly analogous. Either may be described as the imaginary fulfillment of a wish. The truth of this statement is not, however, self-evident. That the day-dream is nothing but a fantasied wish-fulfillment is perfectly obvious. But that the night-dream invariably fulfils a wish seems, at first thought, impossible. For instance, over 500 per cent of dreams seem to the dreamer distinctly disagreeable, while many others, though not positively unpleasant, nevertheless apparently fail to represent anything for which a sane person might be supposed to wish.

Yet the apparent unlikeliness between the night-dream and the day-dream is due not to any lapse of the principle of wish-fulfillment, but mainly to a difference in the way the desired things are represented.



**Symbolic War Cartoon by the Distinguished Artist, Van Sanen-Algi.** Without the Artist's Key to the Symbolism in His Picture, It Would Be Difficult to Interpret the Meaning of the Cartoon. But When the Artist Labels It "The Musketry Salvo," Then We Are Able to See That the Choking



Infantry Fire from the Trenches is Symbolized by the Wrath of Death Flying Over the Battlefield, and the Whole Conception Becomes Intelligible and Impressive. This Shows a Very Interesting Parallel Between the Cartoonist's Symbols and the Symbolism of Our Dreams.

This Cartoon from the Auckland, New Zealand, News was Labelled "Can't stand a nose-pull." The Auk is the National Symbol for New Zealand, and Therefore Needed No Label by the Artist in New Zealand. But to the Average American This Symbol Would Be Meaningless, and the Whole Point of the Cartoon Would Be Lost—the Point, That the New Zealand Troops Had Been Landed at the Dardanelles to Worry the Turks and Menace Constantinople.

In the day-dream the representation is direct; the thing or occurrence that is desired is pictured as actual and present, without any ambiguity or vagueness.

But in the night-dream the representation is indirect. The desired things, instead of being pictured in their true form, are represented by implications, by symbols, by allegorical figures, and by associated ideas. Thus, though the day-dream may be taken at its face-value, the meaning of the night-dream is not to be found on the surface. The night-dream, like a rebus or allegory, has to be interpreted if we would know its meaning. Only in this way can we learn what wish it fulfils.

But in order to make perfectly clear the difference between direct and indirect representation, let me give an example of the latter. You see here a picture of a man, who, judging from the armor he wears, would seem to belong to the time of Julius Caesar. Nevertheless, he stands near a very modern lamp-post on a curb of what one would suppose to be Spring street. He holds in one hand a watch of re-

markable size and in the other a bouquet composed of flowers and bayonets. The picture, in short, gives the same impression of absurdity as do most of our dreams, and, like a dream, it would tempt one who saw it for the first time to say that it had neither sense nor meaning.

But though this picture may seem as absurd as our dreams, it comes not from a dream but from a newspaper. It is a cartoon with the title "This is the Place, but Where's the Girl?" It expresses a thought in much the same way that thoughts are expressed in dreams—namely, by indirect representation. Hence the picture, like a dream, has to be interpreted before we can learn its meaning.



This Cartoon, Without Its Familiar Tags and Labels is Like a Fantastic Dream. This Picture is Discussed in Detail by Dr. Frink, Who Points Out the Similarity of the Mental Process of the Dreamer and the Cartoonist.

Now, this is exactly the method of representation that is used in dreams. There is this one difference, however. The symbols used in the dream are not labeled as the artist has labeled the symbols in the picture. The dream is like the picture as I have displayed it—that is, without the printed words which appeared in the original. Hence, in interpreting a dream we ordinarily have to get the dreamer to label his symbols after the dream is finished.

This labeling of dream-symbols is accomplished by obtaining from the dreamer the ideas he associates with the different elements of the dream. That is, we ask him to fix his mind upon each part of the dream in turn and to relate, without exerting any critique, all his incoming thoughts. The associations thus obtained correspond to the words which the artist printed in the original of the picture and give the key to the interpretation of the dream in the same way that the words give the interpretation of the picture. They reveal the hidden portion of the dream.

## How Your Clothes Can Make You Look Stouter or Slimmer, Taller or Shorter

POLITE society never introduces the question of weight in the presence of Mr. Spare or Mr. Stout. Each of these gentlemen, though extreme opposites in most respects, has one thing in common—a distinct antipathy for the mention of the word "scales."

Of course, when considered superlatively, it is only natural for Messrs. Spare and Stout to envy the happy medium and to deary the old proverb about, "To him that hath shall be given, and from him that hath not shall be taken away even than which he hath." The human anatomy, however, sometimes strives to follow out this parable in the most exasperating way.

Fortunately, there are mitigating circumstances. If the scales cannot be deceived about the amount

of flesh and bone a man carries about with him, there is one thing that can—the human eye.

Both Mr. Stout and Mr. Spare can literally hoodwink this critical organ by wearing the proper kind of clothes. If they are acquainted with the wonders that can be wrought by the sartorial art, whether it be practiced among the piles of readymades on the clothier's counters or among the fabrics of the custom tailor, they can visibly lose or gain weight, just as they choose. It all depends upon the color, fit and pattern of the clothes they wear.

For instance, let us take the fat man first, since he is more firmly anchored to this mundane sphere than his ethereal brother. Here we have a medium for the optical illusion which should call forth the

highest form of the tailor's art.

In such a case color is generally the most important consideration. This should always be chosen from the darker shades, if possible, and the less conspicuous the pattern is, the better. There should certainly be no plaids or overplaids, at least. If decoration of the pronounced sort is desired, then a fine hair-line stripe can be employed very effectively to impart added height and thereby lessen the apparent breadth of things.

There are some tailors and clothing dealers who will tell you that it's all in the fit and cut of the clothes—that they can put a check suit on a stout man without accentuating his stoutness. Certainly the style and snugness of fit have a lot to do with it, just as the qual-

ity and finish of the material used play so prominent a part. But color is the first thing that catches the eye, and if a man chooses a checker-board pattern he will have a hard time in minimizing the size of the body it covers.

Generally speaking, the man of aldermanic proportions should favor the suit made of some smooth, hard worsted. Naturally it should be cut snugly, and the coat of the suit may well have the long-roll English lapel, with collar made as narrow as possible. It should have a slight cutaway, but not so as to reveal too much rotundity.

A double-breasted coat should never be worn by a fat man. Such a coat augments the equatorial dimensions, and, unless it is on the Norfolk order, takes away all sym-

blance of style or shape from a suit of clothes.

Of course there are many varieties of stout men, but the most difficult of any to fit, say the tailors, is the short, rotund individual, with the short, thick neck. To fashion raiment about human architecture of this type is a difficult task, usually relieved only by the inherent good humor of the victim himself.

The trousers can be made with little difficulty, and the vest can generally be fashioned suitably, but the coat requires consummate art in its fit about the shoulders and neck. When a man of this build persists in wearing one of these very low, turnover collars, it is almost impossible to make the coat collar and lapel fit as they should. In the case of the vest, there should be no lapel or vest collar at all.